

CONCERT CALENDAR (cont.)

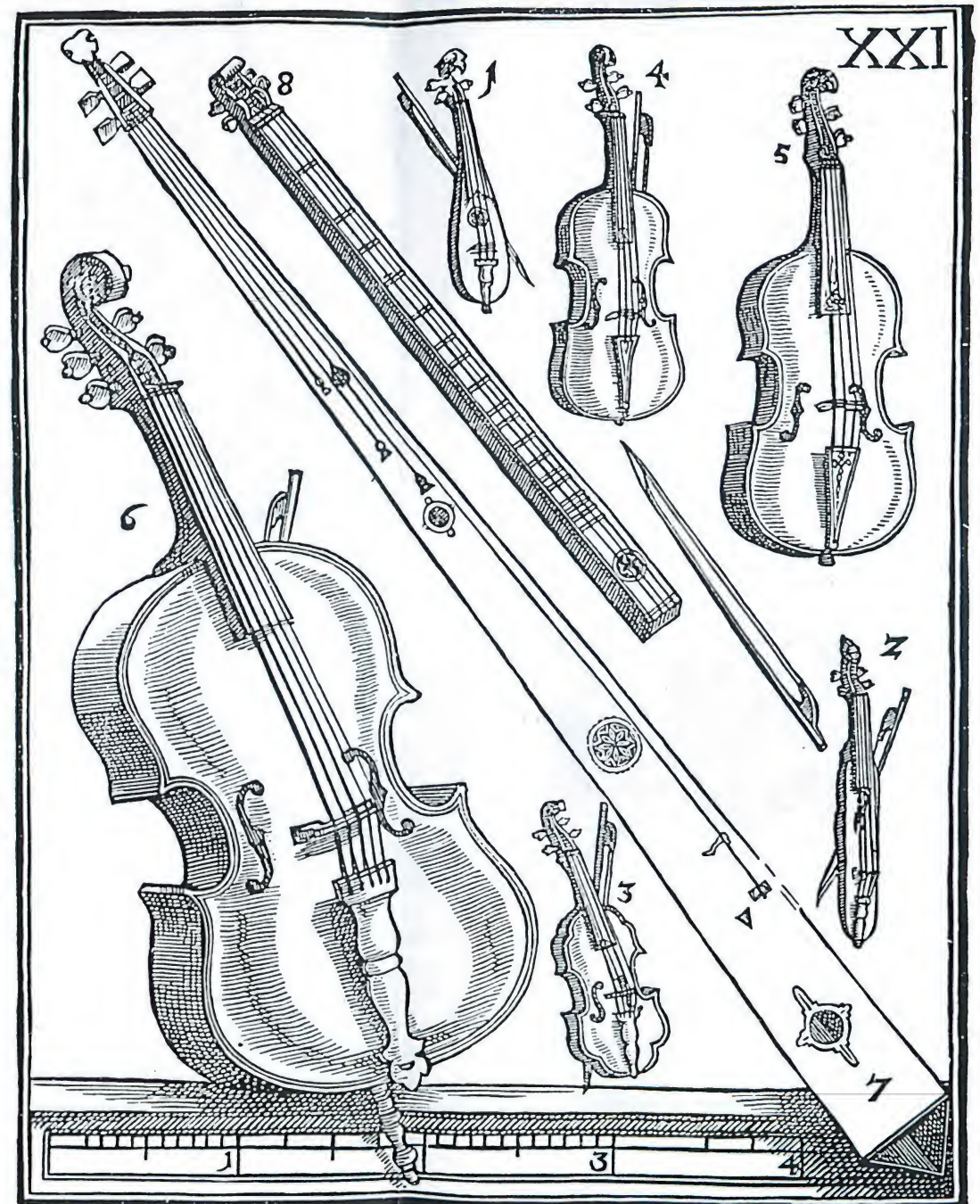
- Tu 25 2220 Cedar, Berkeley; 7:30
A CONCERT IN BAROQUE STRINGS with the Kuijkens;
Dinkelspiel Aud., Stanford; 8 p.m.; 497-4317
- Th 27 KEMP'S CONSORT in a Renaissance concert; Sonoma
State College, Rohnert Park; 12 noon
- Fri 28 A CONCERT IN BAROQUE STRINGS with the Kuijkens;
First Congregational Church, Portland; 8:30 p.m.
- Fri 28 UCLA BAROQUE ENSEMBLE with Bess Karp, Harpsi-
chord; Sheridan Stokes, flute; Bert Gassman, oboe; &
Shirley Marcus, viola da gamba; Schoenberg Hall;
UCLA; 8:30 p.m.
- Sat 1 FIORETTI MUSICALLI and Renaissance dancers in a
concert sponsored jointly by WEMS and Center for
World Music, 2640 College Ave., Berkeley; 8 p.m.;
\$2.50/\$2 WEMS members
- Tu 4 CONCERT OF BAROQUE CHAMBER MUSIC with
George Houle, director; Dinkelspiel Aud., Stanford;
8 p.m.; free admission

**westcoast
early
music
society**

861 Arlington Blvd.
El Cerrito, California
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WESTCOAST EARLY MUSIC · Feb · 1975



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LA GALLIADE



MUSIC IN EARLY AMERICA

The WESTCOAST EARLY MUSIC SOCIETY presents LA GALLIADE, a baroque ensemble from Spokane, Washington, on February 1, 8 p.m., Unitarian Fellowship Hall, 1924 Cedar St., Berkeley. La Galliade features BEVERLY BIGGS, harpsichord; DAVID DUTTON, baroque oboe; and JANET SEE, traverso.

They will perform a program of works either by native American composers or works existing in the libraries of prominent Americans of the colonial period, including Selections from the Harpsichord Miscellany, 1765 of R. Bremner and Early American Marches compiled from the Gentlemen's Amusement and other 18th century sources.

WESTCOAST EARLY MUSIC

KATHLEEN LIGNELL
Editor & Publisher

Volume 2 No. 2 February 1975



Contributors to this issue:

ANGENE FEVES, Pleasant Hill, CA
GORDON HERRITT, Topanga, CA
E.R. TURNER, Vancouver, B.C.
HARVEY STENSON, Vancouver,
B.C.

WESTCOAST EARLY MUSIC is published twelve times a year for its members by the WESTCOAST EARLY MUSIC SOCIETY. The magazine is owned by the Society and published under the direction and control of its board of directors. Associate membership rate \$5.00 per year which includes subscription to the magazine. Deadlines for manuscripts and listings are the 15th of the preceding month. Address manuscripts to Editor, WESTCOAST EARLY MUSIC, 861 Arlington Blvd., El Cerrito, CA 94530; records for review to C. Monson, 1437A Walnut St., Berkeley, CA 94709; inquiries and membership applications to WEMS, 861 Arlington Blvd., El Cerrito, CA 94530.

WESTCOAST EARLY MUSIC SOCIETY

WEMS was founded in the spirit of cooperation among the

West Coast early music community. We are interested in informed, well written articles and research on any aspect of early music for performers, builders, or scholars. Submit all manuscripts to editor.

WEMS IS INCORPORATED!

We are pleased to announce that on January 9, 1975, WEMS became a non-profit corporation of the state of California, certified by March Fong Eu, Secretary of State of the State of California.

Later this year we hope to receive official exemption from the IRS at which point we will be eligible to apply for various monies available to federally tax-exempt organizations. We look forward to a time when WEMS can provide its members with a substantial magazine and Center for Early Instrument Making on the West Coast with the aid of generous foundation and government donors.

* * * * *

Additional copies of the REGISTRY OF WESTCOAST EARLY MUSICAL INSTRUMENT MAKERS are available at \$.50 apiece. Write to WEMS if you need an extra copy.

RECORDER INSTRUCTION IN SAN FRANCISCO

The San Francisco Community Music Center is now offering recorder instruction and is forming a performing ensemble for old music. Instruction is offered at all levels with the emphasis on those who wish to achieve technical mastery of the instrument through careful study and diligent practice.

Workshops now in planning will be announced shortly.

The instructor is Jef Raskin, who was Director of the Old South Haven Chamber Ensemble in New York, and Director of the San Diego Ancient Music Society. He has taught at Pennsylvania State University and the University of California at San Diego, and has been performing on old instruments for over a decade. #

LOOKING FOR THE PERFECT INSTRUMENT CARRYING CASE?

We have been informed that hardgun cases available in sizes from 18" x 13" x 4" deep to 52½" x 13" x 4½" deep are especially fine carrying cases for wind instruments, and they come with thick padding which can be cut to fit any size instrument.

If you are interested in investigating these carbine and takedown shotgun carrying cases, write for a free catalog (Fall & Winter, 1974 Catalog 15B) to Gander Mountain, Inc., P.O. Box 248, Wilmot, WI 53192. #

* * * * *

DOULCE MEMOIRE HONORS THE KUIJKENS IN FEBRUARY ON KPFA

Ken Johnson presents two programs on radio station KPFA (FM 94.1) in Berkeley during February to honor the Kuijken brothers, former members of the Alarius Ensemble, who will be performing on the West Coast in late February.

Tu Feb. 4 2-3 p.m.

Medieval & Renaissance Spanish music performed by the Early Music Quartet of Munich

Tu Feb. 11 2-3 p.m.

The Alarius Ensemble's recordings of virtuoso violin music from 17th century Italy.

Tu Feb. 18 2-3 p.m.

Sigiswald & Wieland Kuijken are changing our conception of baroque music with their revolutionary approach to technique and style on baroque stringed instruments. K.J. presents their recordings of French and German music.

Tu Feb. 25 2-3 p.m.

The little-known music of Johannes Ciconia gives insight into the music of France, Italy, and the lowlands during the late 14th century.



A WORKSHOP IN COURT DANCES OF THE ITALIAN MASTERS AT THE CENTER FOR WORLD MUSIC

A guided tour of the Palace ballrooms of the most noble courts of Europe (circa 1580-1610) will take place the afternoons of February 22 and March 1, 8, & 16 at the Center for World Music, Berkeley, when Angene Feves will teach a series of Renaissance Court dances, newly translated from the treatises of Fabritio Caroso (1581-1600), Cesare Negri (1602), Livio Lupi (1600-1607).

All the necessary subtleties of a courtly etiquette, and a few of the favorite dances of England and France, will also be demonstrated and taught, so that all participants will be able to "go to church in a galliarde and come home to coranto" or, indeed, "not so much as make water but in a sinkapace." (Shakespeare, *Twelfth Night*)

The course will include an evening lecture-performance March 1 sponsored by the Westcoast Early Music Society and the Center for World Music. Angene Feves and Ric Abel will demonstrate the relationship of dance movement to the fashion of the day.

Mimi Bakalinsky and Mark Wardenburg, lutenists, and Lyn Elder, playing Renaissance wind instruments and hurdy-gurdy, will join Ms. Feves and Mr. Abel in a performance of music and dances for court and tavern.

The classes will culminate with a Renaissance ball, March 15, so that all participants may show off their increased agility and courtly grace in the proper setting. Cost for the series of classes, including admission to concert and ball, is \$20. To register send check or money order payable to the Center for World Music, with Renaissance Dance Course, your name, address and telephone number to either the Center for World Music, 2640 College Ave., Berkeley, CA 94704 or to Angene Feves, 70 Karol Lane, Pleasant Hill, CA 94523. Enrollment is limited.

* * * * *

MILLS COLLEGE DANCE LECTURE

Angene Feves will present a Renaissance Dance Workshop for the Dance Department of Mills College, Oakland, on February 25 at 1:30 p.m. The lecture/performance will be in the concert hall with Angene Feves, Ric Abel, dancers; Mark Wardenburg and Mimi Bakalinsky, lutes; and Lyn Elder, hurdy-gurdy and early winds.

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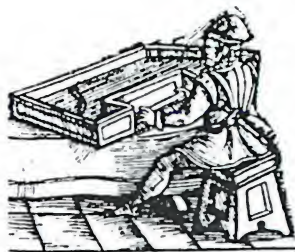
OPEN HOUSE AT NY RECORDER WORKSHOP IN SAN FRANCISCO

Saturday, February 15, from 2-5 p.m. at 61 Wood St. (near Geary) for food, wine, and concert.

KEYBOARD SUBJECTS

by Harvey Stenson

"ON REGISTRATION"



So far I have discussed specific points of registration in Playing the Harpsichord. Let us now turn to some of the most common arguments, though not necessarily those of Schott, supporting the principle of registration. There is first of all the old argument that since our knowledge of baroque performance practice is limited, anything is possible. Yes, of course, there is a certain amount of freedom involved in early music, but this freedom is to be exercised with prudence and with responsibility and within the stylistic limits of the period, as writers from the period often mentioned.

Related to this argument is the rather facile statement that since good taste must in the end be the determining factor, registration, not to mention all elements of performance, is an entirely relative matter. It is indeed true that our musician-ancestors left the final decision to "le bon gout," but they also agreed that taste was, at least to some degree, definite and precise. An example of this is Francois Couperin's certainty in the preface to his *Troisieme Livre* that a given interpretation would make "a certain impression upon those who have true taste" (*le gout vrai*). I feel myself that good taste must be developed by experience, which means a great deal of exposure over a long period of time to the type of music in question, and that includes performing it, listening to it, and reading through it. One begins to be intuitive about the music one loves and knows thoroughly.

As for the argument that ears that have heard Wagner and Stravinsky cannot return to pre-Tristan innocence, I feel that we certainly can try to open our ears to the particular sensibilities of the baroque and other periods. It's a long process, to be sure, but one in which all of us are involved. Indeed, this is the very basis of the historical approach--the belief that music will be the most vital and, paradoxically, the most contemporary, when it is played under conditions approaching the original ones as closely as possible.

In addition, we can assume, simply from the absence of historical information on registration that the baroque musician did not consider it a very important matter. (Compare, on the other hand, the frequent discussions of ornamentation and of notes inegales.) His rather complete silence on this subject strongly implies that there was nothing particularly

complex or worth discussing about it.

At this point, I'd like to advance a thesis of my own, namely that the harpsichord should be played rather like a clavichord, a virginal, a fortepiano, or even a later piano, in that one should sit down, draw out the two 8-foot stops, and play it without fussing too much over the various timbres available. Registration usually seems contrived and, in the end, is quite unimportant.

There are a number of reasons which have led me to believe this. For one thing, the most important changes in a piece seem to be written into the music itself (e.g. changes of texture, of tessitura, of rhythmic values, of harmony) or into the performance of this music (e.g. questions of touch, phrasing, articulating, timing, the harpsichordist's own expressive devices). When I hear a change in registration, I always ask myself why it has been made. A noticeable change would seem to suggest the beginning of a large section or a new movement, and so I am confused, for example, by a dramatic colour change within a fugue or other movement of homogeneous style. And even in places where changes are technically possible and organically logical, are they really necessary? I am referring to the concerto-like preludes of the English Suites, and to places like the last page of the D Major Toccata, where the changes already seem most adequately pointed up in the music.

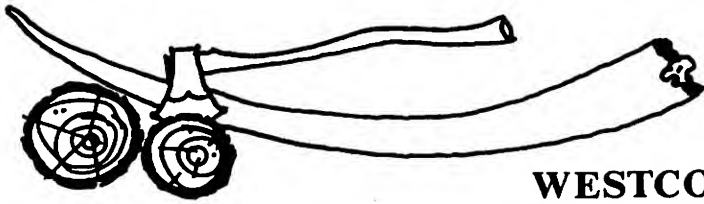
And, in fact, I have found that by using the two coupled 8-foot stops --the basic harpsichord tone--throughout a dance suite, I have been able to shift the listener's attention AWAY FROM changes in registration and colour and have made him MORE AWARE of changes in the music. And, of course, at the same time I have been able to establish the strength of a unified work through the gradual accumulation of one basic sound.

Perhaps I am being too strict. However, I cannot be accused of being a cold-blooded academic because I have been speaking here specifically as a performer! But have I been too strict? Perhaps one should occasionally let oneself go and should play all those forbidden games. Perhaps, but not too often, since a rich dessert is tempting largely because of its infrequency.

I should like to summarize my thoughts by returning to Schott, who ends his chapter on registration with the following advice, with which I totally agree:

"For all its importance, registration is but one of a number of means at the disposal of the harpsichordist for bringing the music he plays to life. By itself registration will not suffice. Conversely, even in the total absence of registration changes, much beautiful music can still be made on the simplest of instruments." (p. 192)

* * * * *
HARVEY STENSON INVITES COMMENT FROM WEMS JOURNAL READERS.



WESTCOAST CANADA

Last year about this time we met a man with eight hundred pounds of Gaboon ebony to sell in a lot and on the spot. He was the original Jungle Jim, just out on leave from a construction job in Africa and anxious to capitalize on the wood, carvings, and animal skins he had collected during the year. He showed us his "sample": a small, one-hundred pound log lying in the trunk of his rusting DeSoto in the rain. Patches of coal-black wood showed through the muddy sap-wood which had been roughly hacked away with a machete. Still, it looked like the most desirable thing in the world at that moment.

Every instrument maker has wished for the opportunity and the money to buy the rare and exotic materials favoured by his craft throughout the centuries, but only a few are able to take advantage of the opportunities when they do arise. Buying in bulk has always been the most economical way to get materials and often they aren't available in small quantities at all. The price increases ten-fold when materials are "manufactured", packaged and sold on the retail market. Ivory and some exotic woods may soon become unavailable at any price and sources for other items like gut strings, iron wire, Turkish boxwood, Mediterranean cypress, etc. often take a great deal of effort to track down.

After trying unsuccessfully to round up enough people with cash to buy the ebony logs, we contacted a "Timber Bank" just being formed in England and found it was also suffering from lack of funds. Finally, a few instrument makers here gathered with an accountant and a secretary to do a feasibility study on establishing our own Wood/Materials Bank. The object of such an organization would be to collect and store materials which are otherwise not readily obtainable in small quantities and at reasonable prices. These materials would be judiciously conserved and made available primarily to makers of historical instruments and for restoration work.

The Wood Bank would be a non-profit society with a limited membership made up of musicians, instrument makers and materials' experts -- and with an Executive Committee to govern the internal operation of the society and a Board to direct its activities. To be effective, such a society would have to have a substantial amount of capital, a suitable place to store materials and knowledgeable people available to care for them. Sources for capital can be loans (the interest on which steadily increases the selling price of the material, unfortunately), gifts from Foundations

and industry (forest, construction, etc.), and by collecting, manufacturing and re-selling other materials for the sole purpose of building up capital. All of these require a great deal of effort on someone's part and, unless his effort is donated, expenditures begin immediately. A secure storage shed with proper drying control and re-sawing equipment can grow in size as the amount of materials increases and, with luck, the use of such a place can perhaps be donated to the society. The people qualified to manage the preservation of the materials usually have many other demands on their time and knowledge as well, but perhaps society-members could be trained to take charge of certain duties and donate their services on a rotating cooperative basis. Each new acquisition could be organized as a separate "project" with a person or committee in charge and a separate record kept of all costs (purchase price, freight, duty, storage, etc.) incurred which will assist in pricing later. Materials storage could even be de-centralized so that a single, large space would not be necessary at first. When a particular kind of material is accumulated in excess, trades could be made with Wood Banks elsewhere. The Wood Bank could be an information centre providing technical information on the storage and use of materials of all types and it could arrange for the testing of samples for dryness, strength and even for the identification of species, etc. As it would be to their benefit, members could perhaps "invest" in the Wood Bank Society with monthly cash payments or with work-time for which credit would be given toward later purchases.

When you sit down to work out the details, many more problems arise (such as marketing studies as a guide to both buying and selling, insurance on materials, security for loans and achieving a consensus among members on the distribution of these materials), but the above outline describes the main considerations. After we discussed these details, we were so awed by the task before us, it was temporarily shelved. Now, a year later, nothing has been done and Jungle Jim is back again--this time he has a ton of ebony and seven elephant tusks...and we still don't have a means of buying any of it!

E.R.T.

* * * * *

THE CLASSIFIED FLEA MARKET, a newspaper printed weekly in Oakland, California ran the following advertisement in its January 16, 1975 issue: "LUMBER: HDWDS. & EXOTICS co-op buying suc. for craftsman. Send self ad'd stamped envelope to David Keller, Box 433C, Stinson Beach, Calif. 94970."

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In the April, 1974 issue of England's EARLY MUSIC magazine, C. Monk states: "...much discussed timber bank has still not taken shape and one hopes the various moves toward one will join forces and gain something really effective and lasting."

REGISTRY

The Registry of Westcoast Early Musical Instrument Makers is published each December and sent to all current members. If you wish to appear in the December, 1975 issue of the Registry, return the form with your instrument(s) indicated, and send it to WEMS, 861 Arlington Blvd., El Cerrito, CA 94530. There is no charge for this service.

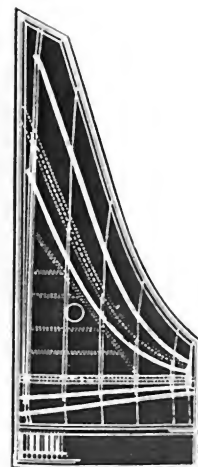
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Lynne Alexander

Feb. 5-Mar. 5

Wednesday,
7:30-9:30 p.m.
\$30

The Westcoast Early
Music Society pre-
sents a Workshop in

Early Keyboard Repertoire, taught
by Lynne Alexander, prominent Bay
Area harpsichordist. The course
will be taught from 7:30-9:30 p.m.
in Oakland, at the home of the in-
structor. Directions will be sent
upon enrollment.

The course will cover a sequen-
tial survey of literature for the
harpsichord from the Elizabethans
through the late French harpsichord
school. Keyboard background help-
ful, but not required.

To enroll send your \$30 fee payable
to WEMS to 861 Arlington Blvd., El
Cerrito, CA 94530.

I wish to enroll in the Workshop in
Early Keyboard Repertoire, begin-
ning February 5:

NAME _____

ADDRESS _____

FIFTEENTH CENTURY FIDDLE DISCUSSED AT AMS MEETING

Herbert Myers of Stanford will
speak on the reconstruction of a
fifteenth century fiddle at the Feb.
8th meeting of the Northern Cali-
fornia Chapter of the American
Musicological Society at California
State College, Sonoma.

For further information about
the meeting and about the AMS,
write to Professor E. Amsterdam,
Dept. of Music, Calif. State Col-
lege, Sonoma; Rohnert Park, CA
94928.

LUTE MASTER CLASS IN CARMEL VALLEY, SEPTEMBER 1-8, 1975

Hidden Valley Music Seminars
announces the opening of enrollment
for the THIRD ANNUAL LUTE
MASTER CLASS AND SEMINARS,
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ber 1-8, and September 8-15. Room,
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Private and Class instruction,
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is recommended; enrollment lim-
ited. Write to: P.O. Box 116,
Carmel Valley, California 93924.
(The Hidden Valley Music Seminars
is an Institute of the Arts, a non-
profit, federally tax exempt educa-
tional and charitable organization.)

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DUO GEMINIANI IN VANCOUVER

Baroque violinist Stanley
Ritchie and harpsichordist Elizabeth
Wright began their first full con-
cert series together last fall at the
Vancouver Art Gallery. They
named their duo after Francesco
Geminiani (1687-1762), an Italian
violinist who was also known as a
composer, teacher, and author,
and whose writings on style shed a
great deal of light on matters of
taste and the manner of performance
in his day.

Mr. Ritchie, who has perfor-
med with artists such as August
Wenzinger, Carol Bogard, Jaap
Schroeder, and Michel Paquet, has
a violin made in the Bavarian town
of Fussen in 1732 by Sympertus
Niggel. Although the instrument
had been later 'modernized', it has
since been restored to 18th century
specifications. He uses reproduc-
tions of 17th and 18th century bows
made by William Salchow in New
York.

After graduating from Sarah
Lawrence College, where she
studied the harpsichord with Joel

Spiegelman, Elizabeth Wright spent two and a half years studying with Gustav Leonhardt. Last spring, Keith Hill of Grand Rapids, Michigan made a harpsichord for her modelled after the 1745 J.D. Dulken in Antwerp. Ms. Wright, most recently from Portland, is teaching harpsichord at the University of British Columbia and is Faculty Artist in Residence at the Community Music School of Vancouver.

The Duo's next concert at the Vancouver Art Gallery will be on February 23rd at 8:30 p.m.

* * * * *

NEW RECORDER MONOGRAPH PUBLISHED ON INTONATION

Tone and Intonation on the Recorder is the title of a monograph composed by Edward L. Kottick and published by McGinnis & Marx in 1974. Mr. Kottick, professor and collegium director at the University of Iowa, in 26 pages reveals how 'optimum' tone and intonation can be made to coincide. The advocated procedures are described clearly, with illustrations and photos, in 3 chapters: "Physical Condition of the Recorder", "Achieving the Optimum Tone", and "Tuning the Recorder".

Probably the usual qualms will be expressed about the contents of the last chapter but the history of manufacturing in this century seems to clearly indicate that, until players are themselves knowledgeable, makers will continue to supply inadequate instruments. #gh

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PRECISION PATTERNS OF ANTIQUE HARPSICHORDS for the builder or organologist. Bull, Ruckers, Peticis instruments. Send \$1 - for descriptive brochure to R.K. Lee, 353 School St., Watertown, Mass. 02172.

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INSTRUCTION IN BAROQUE FLUTE and baroque performance practice on modern flute. All levels. Kathleen Kraft. 848-3955. Berkeley.

* * * * *

FOR PRIVATE LESSONS WITH SIGISWALD & WIELAND KUIJKEN --baroque violin/gamba specialists--Berkeley, Feb. 23, 24, 26, contact Lee McRae (415) 848-5591. 2130 Carleton St., Berkeley 94704 or So. Calif. info for Feb. 23 only, call Charles Fischer (213) 396-2204.

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BEGINNING AND INTERMEDIATE RECORDER ENSEMBLE CLASSES at Jewish Community Center, S.F. start Feb. 10 with Doug Perrin. For info., call 664-6285.

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ADVERTISE IN WESTCOAST EARLY MUSIC-- AD RATES PER ISSUE only \$1/15 words and 10c/word over 15. Payment in advance required.

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LA GALLIADE, baroque ensemble from Spokane, Washington performs "Music in Early America" for WEMS on February 1, 8 p.m., Unitarian Fellowship Hall, 1924 Cedar St., Berkeley. 525-5627



University Extension University of California Berkeley



Musical Form and Analysis X 15 (3)

Survey of the range of musical structure, from the motive, through phrase, period, section, binary and ternary forms, to the large forms of rondo and sonata. Study in depth of some simpler musical works. Prerequisites: Basic Theory X 9 and Beginning Harmony X 11 or consent of instructor.

WILLIAM PEPPER, Ph.D., Instructor in Music, California State University, San Francisco
SAN FRANCISCO: Wed., 7-9:30 p.m., Feb. 5-Apr. 30; Richardson Hall; \$60

Master Class in Baroque Strings

"So let us use historical study . . . as a way of enlarging our understanding of old music . . . but let our performing be free of historical-didactical tendencies for themselves: not the 'Letter' of History, but the 'Spirit'."

—Sigiswald Kuijken

A master class in the performance of baroque stringed instruments: violin, viola da gamba, and bass gamba. Instruction is presented from the viewpoint that techniques and interpretation are inseparable from the historical context, and that baroque instruments in original condition, as well as historically accurate hand and body positions, should be used in the performance of music of the seventeenth and eighteenth centuries.

The master class is open to performers and students of violin and viola and to the interested public.

Instructors:

MARY CYR, Ph.D., gambist and Extension Instructor in Music; program coordinator
SIGISWALD KUIJKEN, violinist and gambist; former member of the Alarius Ensemble of Brussels; instructor of baroque violin, The Royal Conservatory, The Hague
WIELAND KUIJKEN, cellist and bass gambist; former member of the Alarius Ensemble of Brussels; instructor of gamba, The Royal Conservatory, The Hague
BERKELEY: Feb. 22; Sat., 9:30 a.m.—12:30 p.m. and 2-5 p.m., 160 Kroeber Hall; 7-10 p.m., Hertz Hall

Performer Application: To apply, please return the application form in this bulletin with a statement (50-100 words) indicating the extent of training in violin or gamba. Enrollment for performers is limited to 14. Upon notice of acceptance, performance fee of \$70 is payable by Feb. 10. Auditors may enroll by returning the application form provided in this bulletin.

Fees: Performers, \$70; auditor series, \$25; single sessions, space permitting, \$8.50 per session (Sat. morning, afternoon, or evening). If you have questions, please telephone 642-4141 in Berkeley.